1: Spier E-5 (1918) 1928
NT14 Plateau Yumans NT14
Havasupai

(said to have formerly had the one-piece type, the hard-soled affair being introduced from the Arapaho), Uintah and Southern Ute, the Jicarilla (by implication), Mescalero, Mimbreños, the Pueblos, Navaho, Western Apache, Yavapai, Havasupai, Apache-Yuma, Pima, Papago, Cahuilla, Kaibab, Shivwits, and Moapa Paiute (used by the rich among the last), Panamint, Paviotso, Achomawi, Atsugewi,[1] Yurok, and Modoc. Yurok, Klamath, and Pomo have a one-piece moccasin, with a seam up the toe, which has a considerable distribution in California. It is not clear that moccasins are usually men's footgear alone. On the contrary, the implication is frequently that they were used by both sexes. But there is usually some difference in pattern. Pueblo women customarily go barefoot, in which the Havasupai women resemble them. Moccasins are for them articles of gala dress or for journeys.[2] This is also true of the usual Papago and Pima usage, and indeed may be general in the Basin.

It is difficult to make comparisons with neither specimens nor specific descriptions at hand. Yet there seem to be two prevailing general types; low moccasins covering the ankles and high forms in which the upper is wrapped around the calf. The latter is generally confined to women. The low types are used by Havasupai, Zuñi, Hopi, Cochiti, Navaho, Apache-Yuma, and Cahuilla, and usually by men. Boot-like affairs are also ascribed to the Tonto (men), Mimbreños (men), and Pueblos. The wrapped-around type is used by Yavapai of both sexes and by women among Havasupai, Navaho, and the Pueblos.

Winter's pattern Number	*Havasupai*	*Navaho*	*Hopi*	*Zuñi*	*Cochiti*
17—First Havasupai type	Men; sometimes women		?	×	
——Second Havasupai type	Men; sometimes women				
16—(but with short upper)	Men	Men	×		×
16—Third Havasupai type	Women	Women			
18			×		
18			×		

[1] Curtis, II, 218; Pettis, 194; Bartlett, I, 317–320; Hough, (cf. 231); Dunmore, 140; Russell, 419; Cushman, 332; Whipple, 99; Goddard, (cf. 2nd ed., 127); Kroeber, (cf. 61; Dorsey, 479; Barrett, (cf. 233).

[2] Only women wear the wrapped moccasin—only at marriage ceremonies (Hough, cf. 73).

[3] Under (cf. 146–151). See also especially Hopkins, (cf. 135, 139); Mason, (cf. T., 9, 362; Dunmore, Fig. 38.

841 nearby thinking how good the meat would taste. While Coyote was butcher-
773 ing, she felt of the fawn's smooth hair and touched his ears and face. Pres-
539 ently, Coyote asked the girl to hand something to him, and when she turned away to reach it, Coyote put his hand in the fawn's fresh blood and flipped it upon the girl's thighs close to her vagina. The Coyote cried out, 'Oh, Sister, you are menstruating. Now you cannot eat meat until you are clean after four days have passed.' The girl was angry because she couldn't eat the meat. Coyote said to her, 'From now on it will happen like this to you once every month. After four days you must bathe.' Thus it was Coyote who caused the girl to have the monthly illness, and all girls have had it since that time.

"The girl went to bed unhappy and next morning when she awoke she was still angry with her brother, Coyote, so she left the camp early, saying nothing to her relatives. She ran away to a land in the west where she lived from that time on."

The Puberty Ceremony and Folklore

145 Havasupai girls are expected to reach puberty at 12 or 13 years but young women reported initial menses occurring from ages 11 through 17.

881 In childhood, a girl is shielded from knowledge of menstruation, although
864 it seems likely that some girls learn the physiological facts early from con-
841 tacts with older sisters or girl friends. Also, women informants speak frankly and without embarrassment both of menstruation and childbirth in the presence of children of both sexes. Although, in several cases, little girls listened with interest to interviews on these subjects, it is possible that they did not fully comprehend the discussion, especially since English terms were
[192] used. In Havasupai, the term for menstruation ʔáhu ʔ tíga literally means the quality of being red, that is reddish (Spier, 1928, 326). Blood was recorded as ʔáhuʔt' and red as ʔahuʔ'ta by this investigator.

841 Living arrangements afford little privacy. Old style hogans and other
864 house types consist of one room, and the newer houses have only one or two
362 rooms. A menstruating woman usually goes to the toilet area to care for herself, first to find privacy, and second, to bury her soiled menstrual pad. Since the toilet area almost always is located in some brush near camp, a little girl may chance to observe her mother or an older sister there. In 1953, a nine-year-old girl, who persistently questioned her older sister about the purpose of packaged sanitary napkins, was repeatedly offered the explanation that they were used to bandage injured arms or legs. When an uninformed little girl observes the initial puberty ceremony, she may be told that this is a treatment "for aching all over." This explanation may seem plausible by analogy with the therapeutic function of the sweatbath.

The Puberty Dress

881 In former times a buckskin dress cut to the same pattern as that worn
● 292 for daily attire was made for use during a girl's first menses by one of the
[622] men who knew how to do it. Chiefs are said to have fulfilled this function, while ordinary men had no such role.

while medicine men had no such role. Sinyella, Manakaja, Supai Charley, and Pakadagova's father, all chiefs, made puberty dresses in former times. However, in more recent generations, Allen Akaba and Mark Hanna, both shamans, are named among those who "know how" to make such dresses. 881 292

The buckskin dress commonly worn was described by Spier (1928, 185-8). It consisted of a one-piece front section, suspended by a loop around the neck which covered the body in front from the neckline to the ankles and a back apron, tied around the waist and hanging to the ankles. Both front and back were fringed down the sides and along the lower edge. The skirt was left open on both sides, exposing a girl's thighs while she was moving about or sitting down. A rabbitskin blanket was worn over the shoulders of this dress. [177] Originally, a woven Hopi belt was preferred, but in more recent times a silver conch belt was sometimes worn.

A puberty dress differed from the ordinary one only in color; it was stained red by rubbing powdered ocher into the buckskin. [386] In the later period of using buckskin dresses for this ceremony, silver buttons occasionally were added to the skirt front, their arrangement being an individual matter. [301] Doubtless, variations in decoration were carried out according to personal perferences and materials on hand.

The only symbolic meaning of the puberty dress or its design apparently was its red color, which symbolized the menstrual blood, although no emphasis was given this point by verbalization during the ceremony. [822]

After its use at puberty, a dress was saved for wear at round dances or funerals, or on other special occasions. Its color did not make it objectionable for such future use. Although it was reported that a few women might still have their puberty dresses, the investigator was unable to find one. In each case, the woman had burned it upon the death of the man who had made it for her, or in some instances she had simply discarded it because it was old or shabby. [768]

After the practice of making buckskin puberty dresses fell into disuse, a simple cotton dress was substituted. If an old dress were used, it would be discarded later.

Today menstrual pads and all things that become soiled with blood are buried. [783] Burning them would cause a girl to be barren, to miscarry in pregnancy, or to lose all her children in infancy. [826]

Bath, Shampoo, and Paint

At the onset of her first menstrual period, a pubescent girl is bathed, her hair is shampooed, and her face and body painted by her mother, who meanwhile admonishes her to be industrious, so that she may become a good 881 515 302

302 are discovered on a child.

177 302 [531] Face painting described by Spier (1928, 194-6), and formerly executed with red, black, sienna, or white paint in designs composed of lines, dots, or both, is no longer practiced. While women now occasionally paint their faces, they use red ocher mixed with a cosmetic cream, which is blended lightly in a wide band across the cheeks and bridge of the nose, and may also be applied to the forehead. The use of commercial cosmetics has largely replaced face painting in the original manner. Lipstick is common, while rouge, various creams, lotion, and face powder are in less general use.

304 Face tattooing is no longer practiced, but young people sometimes tattoo their hands or arms, the most popular decoration being a set of initials, probably belonging to a sweetheart. These are small in size, and one person seldom wears more than one or two sets. An informant, in describing the tattooing process, stated that leaves of the mesquite tree are mashed on a metate, moistened with water, and mixed with charcoal to form a paste. Spier (1928, 197) mentions only the use of ground charcoal.

826 832 [578] [514] Traditionally, to be attractive, a woman should be plump in body, legs and arms. Fat legs are considered essential to beauty. Young men say of a girl, "Her body is fat enough, but look at her legs--they're skinny." Or a boy who wishes to insult a girl, tells her she has skinny legs. Women are careful to avoid sitting with their legs extended straight in front of them, because this position permits the calves to hang down and would cause the legs to become too thin. This position is particularly avoided following childbirth.

[177] In recent years, under influence of beauty standards of the white culture, a few of the younger Havasupai women wish to remain slender; although there appears to be little or no effort made to lose weight, some women are careful not to gain it.

846 292 A Havasupai woman customarily wears a broad Hopi belt, or a band of other material, following childbirth to support her abdomen until it returns to normal size. In earlier times a band 2 or 3 in. wide was woven from juniper bark. An informant remarked that the women of a neighboring tribe don't do this "and that's why their bellies look like rubber."

302 556 [177] In addition to observance of certain menstrual and childbirth taboos said to keep a woman youthful and attractive, a Havasupai woman should wash her face daily in cold water, rubbing the skin outward from the sides of the nose and upward on the neck, cheeks, and forehead, to prevent wrinkles. This routine is suspiciously reminiscent of advice given in movie magazines, which are popular with Havasupai women. However, an informant added: "I think this is true, because S----'s face is so smooth in her eighties, and she always did that. Your people don't know these things, and they start to

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522 Other clowning activities involved a pretense at anger on the part of two of the masked men, often the leaders, who would chase spectators or grab young girls in an attempt to dance with them. On other occasions one of the masked figures would hold a king snake and frighten the audience with it.

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535 Spier's (1928, 267, Fig. 52) description and illustration of the masks were quite accurate. The person sponsoring the dance prepared the masks with some assistance from friends. They were made by doubling a piece of canvas and sewing it into a sack. A face was painted on the front. This involved geometric designs in black, red and white, although the colors had no special meaning. Openings for eyes and mouth were cut into them. The masks of the two leaders had leather tubes sewed to the mouth opening. Attached feathers were tipped with down. Women's masks were characterized by only one or two feathers and were painted red and white in designs consisting of red vertical lines or crosses on the cheeks. Those depicted by Spier (1928, 267, Fig. 52) were more typical of those worn by men. Some women did not wear masks, but painted their heads white with a red circle outlining the face. This was exceptional, however. The associated costume of the women consisted of willow bark strips hung from a belt like a skirt worn over a dress. The masks of the male impersonators contained more feathers and were white with minor design elements in red and black. Occasionally horse hair was attached to simulate human hair. This was allowed to hang freely or was tied in a knot at the back. Men's costumes included willow branches and leaves encircling the waist to hide their rolled-up denim trousers. Their legs and bodies were painted white with black spots at random. These were intended to indicate raindrops. No lightning designs were utilized. Men also wore willow leaves in a ruff around the neck and carried willow branches in their hands which they moved up and down in time with the dance rhythm. The men who distributed the food often wore cast-off women's clothing which they then discarded in a secreted dressing area.

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796 Our informants were in agreement that, aside from one attempt to hold the kachina dance in 1931 or 1932, the last had been portrayed in 1910, the year before the big flood (Spier, 1928, 94). Prior to that it had been customary to hold it every year, usually in conjunction with the harvest round dance. The seemingly paradoxical action of having the rain dance at the harvest rather than during the earlier summer rainy season was explained by informants who indicated that at the earlier date not enough fresh food would have been available for distribution to the audience. (In all probability, the rain itself was not needed because of the perennial stream flowing through the fields), but the concept was retained along with the other obvious Hopi features.) [This certainly does not appear to be similar to the rain dance that Kroeber (1935, 202-3) reported for the Walapai.

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